

Hammond TIMES

VOL. 23 NO. 5

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New Jersey Teen-Agers Doing a "Man-Size" Job

"I was a little nervous, but not too much." That's how 14-year old Herbert Chamberlain describes his first Sunday as organist at the Union Church in Seaside Park. The Toms River youth took the post late last year after having played the organ for the first time just three years ago. In addition to playing for his church, he frequently plays in the restaurant of the Cedar Point Yacht Club. Herb is planning a career as a professional organist.



The purchase of a Hammond Spinnet sparked unsuspected talent in 13-year old Patricia Logio of Fort Lee. Developing into quite an accomplished organist, Patricia frequently plays at her church as well as at the Cedar Point Yacht Club. She plans to continue her studies at the college level.





Missile-Age Relaxes at His Admiral Hammond

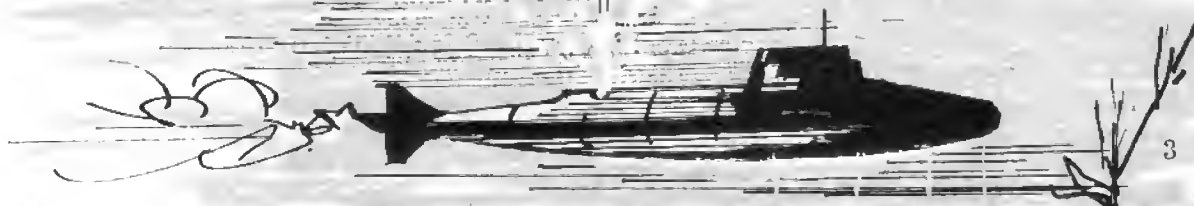
One of the most demanding tasks in today's tension-filled world rests upon the shoulders of a soft spoken, mild mannered Texan, Vice Admiral William Francis Raborn, Jr., who is head of the Navy's Special Projects Office and Development Manager of the incredibly complex, highly successful Polaris Missile Weapons System. His name is synonymous with advanced American rocketry.

But, when he is not directing the perfection of the powerful sub-mounted Polaris, Admiral Raborn turns his talents to relaxing with his Hammond at home. Music seems to hold a prominent spot with the Raborns. In fact, his sister Beth Raborn of Wyckoff, New Jersey, is a professional organist who performs nightly at a New Jersey restaurant.

Admiral Raborn refers to Special Projects personnel as "my tigers". He once told them to "Get the job done even if you have to twist the tiger's tail". After the spectacular first successes when the first two Polaris' were fired from a submerged submarine to targets 1,100 miles away, he sent this wire to the personnel involved: "After that double header the *Tiger Rag* is my favorite music this morning. Congratulations to all you Tigers."

Admiral Raborn was awarded the Distinguished Service Medal for his effort in creating Polaris in so short a time.

In addition to his love for the Hammond Organ, Admiral Raborn and his wife, a former Navy nurse, are avid gardeners. He has about 135 rose bushes and may be seen on a typical Sunday afternoon in his old clothes caring for them. He also has become an expert cook.



Personalities



GRAHAM W. SMITH

GRAHAM W. SMITH has been playing organ since his early years in high school. He's played Hammonds for schools, the Marine Corps, station KFUD in St. Louis, Mo., and many churches. Graham says, "Even in my small apartment, the sound of the Hammond takes on the quality of that found in larger churches . . . great for classical compositions and popular tunes as well."



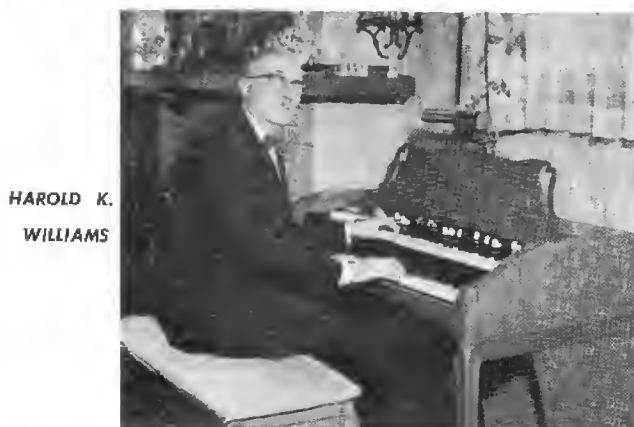
EDWARD J.
CLIFTON

EDWARD J. CLIFTON of Red Bluff, California is a retired Navy Quartermaster who purchased a Hammond for therapeutic purposes. Edward was stricken with cerebral palsy and polio while in the service. He recently traded in his old Hammond for an A-100 and reports excellent progress.



THE SWANSONS

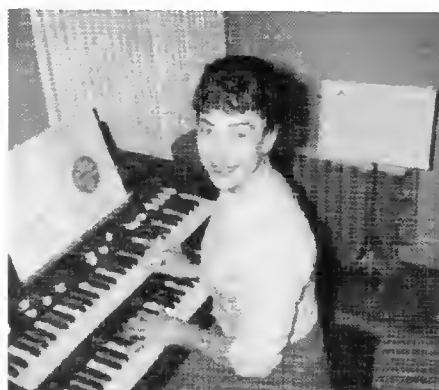
THE SWANSONS, a musical family dedicated to the organ, have four Hammonds between them. Pictured are: Paul Swanson and wife of Los Angeles, daughters Alverta Gutches of Rock Falls, Ill. and Lydia Amsbaugh of Sterling, Ill., and Mr. & Mrs. Stacey Swanson. 71-years-young Stacey writes: "For the quickest doggone way to learn to make satisfactory music in a hurry, there's nothing like a Hammond Organ."



HAROLD K.
WILLIAMS

HAROLD K. WILLIAMS of Moline, Ill. started playing the organ at age 70 and has derived many hours of pleasure from his Hammond. An industrial and advertising photographer, he plays his organ for a while as soon as he gets home from work.

SYLVIA WHITE a talented San Francisco, Calif. organist has composed organ music to the Prayer of St. Francis of Assisi. Her husband plays the drums making a fine combination, as she says: "noisy but good."



SYLVIA WHITE

YOUTH AT THE HAMMOND...



MARCELLA FOSSEEN

a new generation of enthusiasts



PAUL RUTALA



GARY VOLLER



JOHN REED



KAREN BETH ROMIG



JULIE ANN ROEMER



MARCELLA FOSSEEN, a 13-year old from Radcliffe, Iowa, had the unique distinction of playing at her grandparents 50th Wedding Anniversary reception. Her grandmother was especially appreciative for she had played an old pump organ in her youth. Marcella's parents are so pleased with her progress they traded in their Spinnet for an A-100.

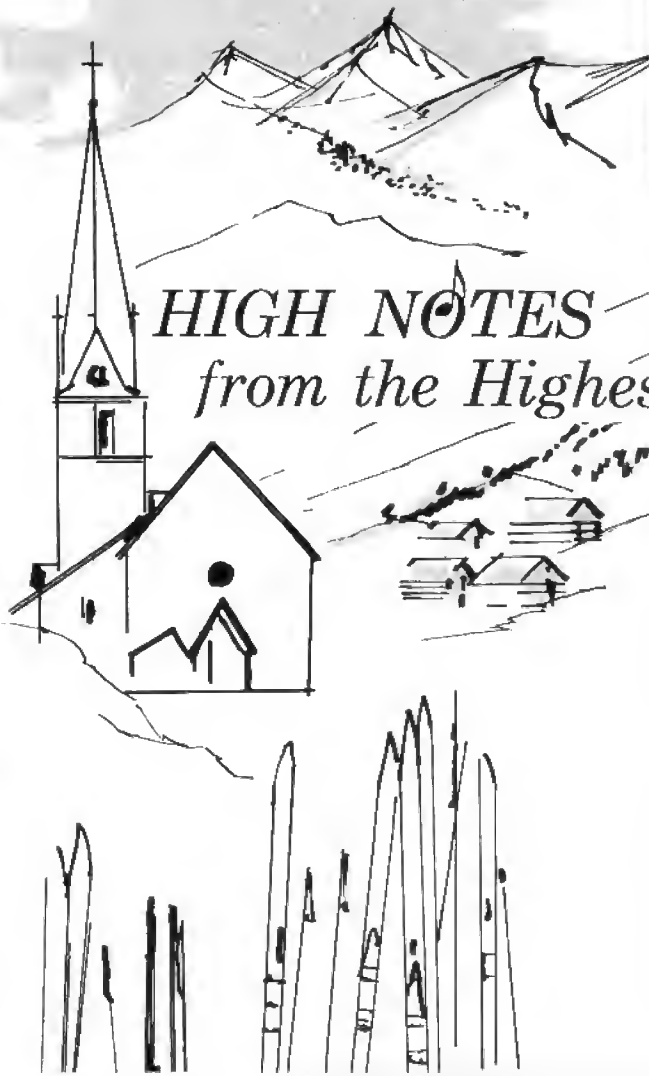
PAUL RUTALA, a junior at the Red Bluff (Calif.) Union High School recently gave his first recital featuring both classical and modern compositions. Although he received early training on the piano, it has been only for the last year that he has studied the organ under the direction of J. Clark Lambeth. 15 year old Paul has also furnished organ music for his church services.

GARY VOLLER, 9 year old from Raynham, Mass. has been studying on his Hammond for nearly a year and has already made several guest appearances at a Restaurant in North Easton. Gary is the youngest pupil of Gerry Kavanaugh, Brackton Teacher.

JOHN REED is a twelve-year-old who recently made the switch from piano to the Hammond. He is enthusiastic over the greater musical dimensions in the organ and is quite proficient. John plays on weekends for a restaurant near his Fulton, Ky. home.

KAREN BETH ROMIG has been studying classical music on her A-100 for the past two years. Although Karen is just nine years old, she has mastered the pedal work and particularly likes the wide range of registrations on her Hammond. Karen's father is a Sergeant on the Allentown (Penna.) Police Force.

JULIE ANN ROEMER usually takes over the duties on the Hammond organ in the absence of the regular organist while the 15,000 ton, Alameda based seaplane tender, U.S.S. Salisbury Sound is in its home port. Julie, a high school freshman, is the daughter of Capt. C. E. Roemer, the ship's skipper, and Mrs. Roemer of Santa Ana, Calif.



HIGH NOTES from the Highest Parish in Europe



LADY GERDA BISCHOFF plays the Hammond for many of the concerts at the Church of St. John. Behind the console is the parish priest Rev. P. Paul Wirges, who is also organist and choir director at the church.

Nestled among the peaks of the Tyrol Alps lies the beautiful resort town of Obergurgl, Austria. This "heavenly" village 6322 feet above sea level stirs the senses of vacationers from all over the world.

Along with breath-taking scenery, sweet-smelling Edelweiss, and excellent winter sports facilities, Obergurgl offers—you guessed it—the soothing tones of a Hammond Concert Organ. The Hammond is used in Obergurgl's Church of St. John for both religious services and for weekly recitals. This organ makes a major contribution to the cultural life of the area since its music is carried down the valley to residents miles away.

And in Merrie Olde England ♪♪

LOIS SAGER is adding to the popularity of the Max Jaffe Orchestra with her B-3 Hammond. Miss Sager has played a Hammond Organ for the past eight years and was the first person in England to have a PR 40 tone cabinet. Before joining the band, she toured the whole of England and New Zealand as a solo artist.





by Orville R. Foster

FUN AT THE HAMMOND

EXCELLENT CHORD POSITIONS

I promised you that I would do my next article on the Left Hand and Pedal rhythms—but I am going to delay that treatise one issue in order to get you straightened out on the CORRECT positions for chords, whether they be for left hand or for right hand.

It is MOST important that you learn to keep your hands as nearly as possible in one spot. Please do NOT let your hands jump around any more than absolutely necessary. As a matter of fact, you will want to occasionally change some of the printed arrangements of numbers to see to it that better positions are obtained for your left hand (or right hand) chord progressions. The thing to keep in mind when choosing positions for the left hand chords is that they should almost always be kept between the E below middle C and the G above middle C. You realize that any chord may be played in either the "root" position (for example, the C chord in "root" position is C E G) or the same chord may be inverted. This would mean taking the C from the bottom of the chord and placing it on top (E G C), or turned over again would be in the second inversion (G C E). You will find by testing the tone carefully that the position of G C E for the C chord is much better sounding ("voiced" better) than in the other positions. Consequently, almost always we should use the G C E position for the C chord. Now, the problem resolves itself very easily if we keep all the other chords in the closest possible position to that C chord. So it is that if we play an F chord, we would certainly select A C F position in preference to the other positions, since by going from G C E to A C F we can hold down the C in the center of each chord, and since that C need not be struck again we have what is called a "common" tone, that is a tone which is "common" to both chords, or appears in both chords. When there is a common tone between chords and that tone is held, we already are binding our chords together and beginning even at the start to get a true "organ" tone, blending one tone into the next. This is most important in playing organ well.

Let us spend the bulk of our time in the column today to review the basic chord positions which you should use, and LEARN well, to make certain that you are playing the chords as they should be played. Go over each of these carefully, making sure that you play each one over and over until it is thoroughly learned. Set up a schedule for yourself, and do just one chord every two days, for example, and before long you'll find that you have not only learned more chords than you ever thought possible, but you have learned them this time CORRECTLY, and you'll never have to go back and do them again.

Following is a chart of the most commonly used chords and the positions in which they SHOULD be played to insure good smooth playing. Take just one or two at a time.

CHORD	PLAYED	CHORD	PLAYED
C	G C E	D	A D F#
C7	G Bb C E	D7	A C D F#
C aug	G# C E	D aug	F# A# D
G	G B D	Bb	Bb D F
G7	G B D F	Bb7	Ab Bb D F
G aug	G B D#	Bb aug	F# Bb D
F	A C F	C min	G C Eb
F7	A C Eb F	C min 7	G Bb C Eb
F aug	A C# F	C 6th	G A C E

CHORD	PLAYED
G min	G Bb D
G min 7	G Bb D F
G 6th	G B D E
F min	Ab C F
F min 7	Ab C Eb F
F 6th	A C D F
D min	A D F
D min 7	A C D F
D 6th	A B D F#
Bb min	Bb Db F
Bb min 7	Ab Bb Db F
Bb 6th	G Bb D F
C dim	F# A C Eb
C 9th	G Bb D E (C ped)
C min 6	G A C Eb
G dim	G Bb C# E
G 9th	B D F A (G ped)
G min 6	G Bb D E
F dim	Ab B D F
F 9th	A C Eb G (F ped)
F min 6	Ab C D F
D dim	Ab B D F
D 9th	F# A C E (D ped)
D min 6	A B D F
Bb dim	G Bb Db E
Bb 9th	Ab C D F (Bb ped)
Bb min 6	G Bb Db F

There are others which you will run across in the tunes you want to play, but the above chords are the most common by far. Remember, there are only *three* diminished chords: G# B D F is not only the G# (or Ab) diminished but also the B dim, the D dim and the F dim. F# A C Eb is not only the F# (or Gb) diminished but also the A dim, C dim and the Eb diminished. G Bb C# E is not only the G diminished, but is also the Bb dim, the C# dim and the E diminished. There are only *four* augmented chords: F# Bb D is the F# aug, the Bb aug and the D augmented. G B D# is not only the G augmented, but is also the B augmented and the D# or Eb augmented. Ab C E is not only the Ab or G# augmented, but also is the C augmented and the E augmented. A C# E is not only the A augmented, but also is the C# or Db augmented and the F augmented.

If you will learn the above chords in these positions, you will find that your hand stays in one position for smoother playing, and will save you much grief later. If you go to any GOOD teacher of organ, you will find that they will insist that these chords be played in these inversions. If you have been foolish enough to learn them in a haphazard way at first, you will find that later you must learn them over again in these CORRECT positions; this is not only costly and time-consuming, but is frustrating as well. Many of you are writing to me at an old address given years ago in one of the earlier FUN AT THE HAMMOND columns. If you should like direct help on these chords, please address me in care of the Hammond Organ Company, 4200 West Diversey, Chicago 39, Illinois, or directly at Foster Organ School, 5536 E. 7th St., Long Beach 4, California.

Do a lot of work on these chords now, and in the next column we'll use them in combination with pedals to set up several rhythm patterns. This, you will find, will give you even greater pleasure in your playing, and bring you more FUN AT THE HAMMOND.

HAMMOND ORGAN

Societies

... Enjoying Hammond Organ Music ... Sharing Good Fellowship ... Improving Playing Skills

ROYAL OAK, MICHIGAN, CHAPTER

Monthly jam sessions and frequent guest organists highlight activities of the Royal Oak (Michigan) Chapter. Emphasizing good fellowship and exchange of playing ideas has steadily increased the membership of this club. This chapter is two years old and sponsored by Grinnell Bros. of Royal Oak. President of the society is Ken Williams.



MONTEREY COUNTY, CALIFORNIA, CHAPTER

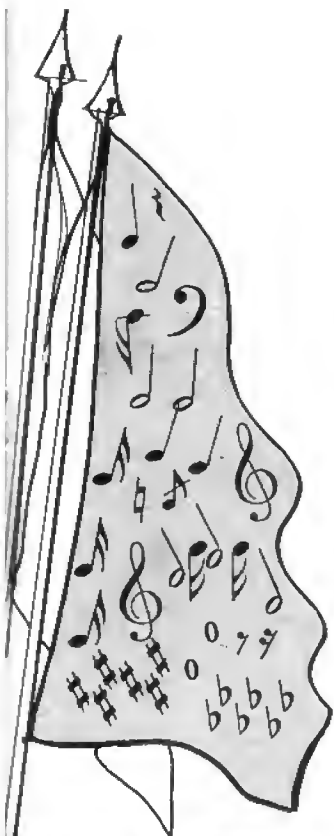
Presenting Bud Iverson as guest organist at a recent meeting, the Monterey County (Calif.) chapter drew over 150 members and guests. The afternoon recital was followed by a turkey and ham dinner—a gala event that all members will long remember.



NEWARK, OHIO, CHAPTER

A fun-filled meeting of the Newark (Ohio) Chapter was held aboard a boat on Buckeye Lake. Once out to sea, members went to the ballroom for a program of old "riverboat" tunes. Sponsor of the chapter is Martin Music Center of Newark. Fred Shields is President.





NEW "SOONER" CHAPTER

Eighty-five people were in attendance at a recital by Gale Enger at the recent meeting of this new Oklahoma City, Oklahoma Chapter. This was their fourth meeting—a growing club with loyal members. The Hammand Organ Studios of Oklahoma City, also just four months old, sponsors the group.



NEWLY ORGANIZED COEUR D'ALENE, IDAHO, CHAPTER

Attendance has been excellent and membership growing for the recently formed Coeur d'Alene (Idaho) Chapter of the Hammond Organ Society. Meetings are held on the second Tuesday of each month with members taking turns as host. An ambitious schedule of events is planned for the new year, including a dinner-dance, several guest nights, and a Christmas Party.



MISSISSIPPI CHAPTER

Members and guests of the Jackson (Miss.) Chapter of the Hammond Organ Society were entertained at a recent meeting with a recital by Gilbert Bryant. At the close of the meeting members took over at the Hammond for a fun-filled songfest. Since all members are frequently asked to perform, the chapter is growing each month.

Porter Heaps



Music Reviews

All the music reviewed by Porter Heaps can be purchased from your local music dealer or directly from the publisher. Please do not send orders to Hammond Organ Company.

ANCIENT MELODIES AND HYMNS FOR CHURCH USE

arr. by Alinda S. Couper Harald Flammer Inc. \$2.25

In the foreword, Miss Couper calls attention to the fact that it is difficult for organists to find simple, truly devotional music for communion meditations or other places in the church service of a deep religious significance. Hence, the reason for this collection. It's all high class music and not at all difficult to play. Look into this, you church organists.

IT'S EASTER TIME AT THE HAMMOND ORGAN

arr. by Raymond Shelley Plymouth Music Co., Inc. \$1.50

Quite easy, short arrangements of fifteen well known Easter melodies, suitable for church or home. The contents include *Calvary*, *The Holy City*, the *Hallelujah Chorus*, etc.

FAVORITE HYMNS AND SACRED SONGS

Chas. H. Hansen Music Corp. \$1.50

Hansen's Organ Library No. 4. Includes registrations for the L and M series of the Spinet Organ. Mostly hymns, very simply scored on three staves.

ORGAN FAVORITES

J. Fisher & Bro. \$2.50

A "big book" of 104 pages containing medium difficult arrangements of thirty-seven well known classical and sacred numbers useful both in church and home. Selection, editing, and registrations are by Michael Celli. An excellent collection.

FROM THE MASTERS

arr. by Garth Edmundson J. Fisher & Bro. \$1.75

Very good but rather difficult arrangements of classical organ numbers by Bach, Corelli, Haydn, Locillet, and Schumann. You accomplished organists should look at this folio.

A TRIBUTE TO MOTHER

arr. by Mark Laub M. Witmark & Sons \$1.95

Fifteen songs about mother, including *Mother Mackree*, *That Old Irish Mother Of Mine*, *That Wonderful Mother Of Mine*, etc.

BILL IRWIN'S FAVORITE OLD TIME SONG HITS

Keyboard Publications \$1.75

Here are arrangements in modern style of nine song hits, done as only a pro like Bill Irwin can do them. They range in difficulty from easy to medium, and include chord symbols and registrations for both the Preset and Spinet models. You'll like these arrangements, I'm sure, and the inclusion of fingering will make them useful for teaching purposes.

DAVE COLEMAN EASY ORGAN SOLOS

No. 8 Strous Waltzes

No. 9 Latin

No. 10 Clair de Lune

Coleman-Hall Publications, Inc. \$1.50 each

Three more excellently edited books in that side-opening series of Easy Solos. As I have mentioned before, this series is printed with oversize notes on a larger than usual staff for ease of reading by students. It's three-staff music you will remember.

DAVE COLEMAN ARRANGES

THE ROMANTIC CLASSICS

Coleman-Hall Publications, Inc. \$2

Fine, playable arrangements of six classics for the intermediate organist. Contains, *Love Theme from "Prince Igor"*, *Rustle of Spring*, *Pavane*, *Reverie*, *Meditation from "Thais"*, and *Clair de Lune*.

DAVE COLEMAN ORGAN SOLOS Book No. 2

Coleman-Hall Publications, Inc. \$2

The second in this series of classics arranged for the intermediate to advanced organist, *Because*, the two *Ave Maria's*, Schubert's *Serenade*, *O Promise Me*, and *I Love Thee*.

40 FABULOUS HITS

Hansen Music Corp. \$2.50

Another "big book", eighty pages of simple-type, two-staff scoring of standard pop hits through the years, and they're all good ones, too. Words, chord symbols, and registered for all models including the new Spinet L and M series.

Selections from WEST SIDE STORY

by Leonard Bernstein
G. Schirmer, Inc. and Chappell & Co., Inc. \$2

Quite simple scoring of this musical's hit tunes, *Tonight*, *Cool*, *Maria*, *One Hand, One Heart*, *I Feel Pretty*, *Somewhere*, and *America*.

32 of BROADWAY'S BEST for HAMMOND ORGANS

Frank Music Corp. \$2.50

Another "big book", eighty pages of rather simple scoring, this time on three staves, also including registrations for the L and M series. Contains songs from some of the Broadway musicals, *Where's Charlie?*, *The Pajama Game*, *Music Man*, *Kismet*, *Guys and Dolls*, etc. I was intrigued by the title of one of the numbers, *The New Ashmolean Marching Society and Students Conservatory Band!*

A COMPLETE LIST OF ADDRESSES FOR MUSIC PUBLISHERS APPEARS ON PAGE 13

WALTZ GEMS FOR HAMMOND ORGAN
SIGMUND ROMBERG TREASURES
FOR HAMMOND ORGAN

available from Music Publishers Holding Corp. \$1.95 each
 These two folios are in a series called "The Play Now Series" and as this title suggests, they are very simply scored. Hardly anything to do in the left hand except play sustained chords. To make playing easier, only two-note chords for the left hand. Written on three staves. The simplified arrangements are by Nelson Varon.

MILLION RECORD SONG HITS FOR HAMMOND ORGAN

arr. by Mark Taub
 available from Music Publishers Holding Corp. \$1.95
 Here is a collection of arrangements of the hits that have sold over a million records, which means that they are among the best we have. One thing you'll like about this folio, each number is arranged differently, the pieces don't all sound the same.

GOLDEN OLDIES

Chas. H. Hansen Music Corp. \$1.50
 This is Hansen's "Hammond Organ Library No. 2" arranged for all Spinnet Models including the L and M series. Easy scoring on two staves of twenty old timers which contain many of your favorites.

FEIBEL'S CHOICE ALBUM FOR HAMMOND ORGAN

Emil Ascher, Inc. \$1.50
 Very simple arrangements of twenty-five well known tunes, classical, popular, hymns, a little bit of everything.

MUSICAL MEMORIES

World Music, Inc. \$1.50
 15 pop tunes in simple, three-staff arrangements.

SONG SOUVENIRS

by Albert De Vito Words and Music, Inc. \$1.50
 11 standard pops in rather simple three-staff arrangements.

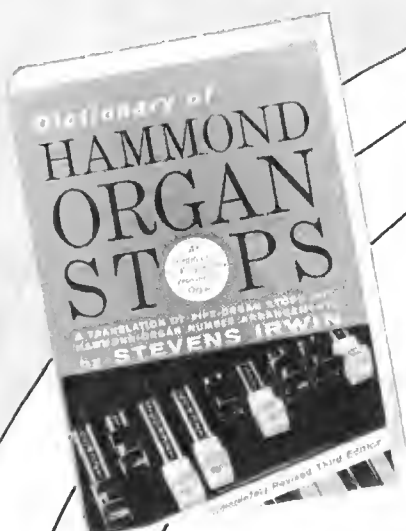
WHISPERING

by Schonberger, Coburn, and Rose
 Fred Fisher Music Co., Inc. 50c

DARDANELLA

by Fisher, Bernard, and Black
 Fred Fisher Music Co., Inc. 50c

These two singles are in the "Sing-Along with HAMMOND EXTRAVOICE ORGAN" series. Each number consists of two pages of music with an inserted sheet on which is printed the words of six extra choruses for you to cut out and pass around to your friends while they Sing-Along with you.



DICTIONARY OF HAMMOND ORGAN STOPS

by Stevens Irwin G. Schirmer, Inc. \$4.00
 Hammond organists, dealers, and teachers throughout the country will welcome this completely revised Third Edition of what has been accepted for years as the most complete presentation of drawbars and the most complete listing of tone combinations. Included also is a new chapter on Hammond Spinnet Organ facts. This book is practical for use by teachers and professionals as well as by amateurs. It's invaluable to the church Hammond organist whose music is usually scored with pipe organ terminology.

Mr. Irwin's comparison of drawbar tones to pipe organ pitches and qualities is the finest you can find anywhere. He explains at length the four families of organ tone, Diapason, String, Reed, and Flute, and gives you dozens of lists of usable combinations. Of one thing you can be certain, his combinations are the real McCoy.

From page 1 to 27 he explains drawbars and gives selected lists of combinations for specific uses—accompaniment, solo, haroque, novelty, etc. Pages 28 to 56 present the four families of organ tone. The rest of the book clear over to page 150 contains the Dictionary of Stops arranged alphabetically under the types of tone.

HAMMOND CHORD ORGAN CLUB ACTIVITIES

A LITTLE CLUB WITH BIG IDEAS

The Valley Hammond Chord Organ Club of San Jose, California was formed 2 years ago under the sponsorship of Sherman Clay & Co., San Jose. Its 22 enthusiastic members have a full calendar of parties and meetings.

In addition to the Halloween Party (shown here) the club has held a patio potluck supper, barbecue & swim party, family picnic, Christmas and New Year's parties. Every January the club holds a White Elephant Sale to raise money for the various club activities.

Twice a year the club holds joint meetings with the Oakland, California chord organ club. The San Jose chapter recently entertained Oakland members with a Valentine Party, at which they presented a costumed, chord-organ musical revue entitled, "Music Through the Years", with an all-member cast.



Free Materials for Organizing a Chord Organ Club

If you would like to organize a Hammond Chord Organ Club in your community, you will be interested in the free organizational materials available.

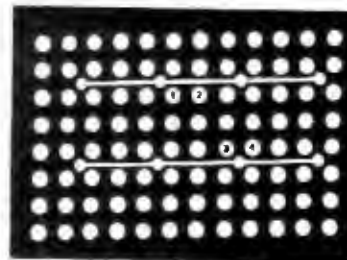
The Organization and Meeting Kit explains how to organize a Chord Organ club, how to conduct the first meeting, plans for subsequent meetings, suggested program topics for meetings, suggested special events and outside activities.

Included in the Kit are a suggested Chapter constitution and a letter of invitation to prospective members, and a folder explaining how to get publicity. Samples are also included of the Chord Organ Club membership certificate and card, identification name badge, and letterhead.

A postage-free reply card is included to order a quantity of letterheads, membership certificates and cards, and identification name badges.

Order your free Chord Organ Club Organization and Meeting Kit from your Hammond Organ dealer, or direct from the Hammond Organ Company, 4244 West Diversey Avenue, Chicago 39, Illinois.





Music for the Chord Organ

FOLIOS

ANOTHER 34 HIT PARADE EXTRAS

arr. by Elmer Ihrike Edwin H. Morris & Co. \$2.50

These standard pop melodies include such favorites as *Oh By Jingo*, *Skylark*, *Put Your Arms Around Me Honey*, *Goodnight Irene*, and others. This collection makes the third book in this series which has been preceded by *34 Hit Parade Extras*, and *34 More Hit Parade Extras*.

CHOICE SELECTIONS FOR THE HAMMOND CHORD ORGAN

arr. by Elmer Ihrike Southern Music Publishing Co., Inc. \$1.50

23 pop melodies, some of them arranged with two parts in the right hand. Many of your favorites are here, *Baia*, *Fascination*, *Maria Elena*, *Lazybones*.

WALTZ FAVORITES FOR HAMMOND CHORD ORGAN

arr. by Elmer Ihrike Chappell & Co., Inc. \$1.50

17 favorites from the Chappell catalogue including *My Beautiful Lady*, *By The Sleepy Lagoon*, and a zany novelty I've never seen before, *The Hippopotamus Song!* Being no ignoramus, the hippopotamus sang this sweet serenade to his love, "Mud! Mud! glorious mud! Nothing quite like it for cooling the blood. So follow me, follow, down to the hollow, and there let us wallow in glorious mud."

SINGLES

These four singles are in a series called "Sing-Along with HAMMOND CHORD ORGAN." All consist of two pages of music with an insert sheet on which is printed six extra copies of the words for you to cut out and pass around to your friends.

THE YANKEE DOODLE BOY and GIVE MY REGARDS TO BROADWAY

George M. Cohan Music Publishing Co. 60c

WALKIN' DOWN TO WASHINGTON

by Sonford and Mysels Valiant Music Co. 50c

This edition contains a second chorus called "Sing Along Accompaniment Chorus" in which the organ plays a counter melody to the singing.

WHISPERING

by Schonberger, Coburn, and Rose Fred Fisher Music Co. 50c

Also contains the second "Sing Along Accompaniment Chorus."

DARDANELLA

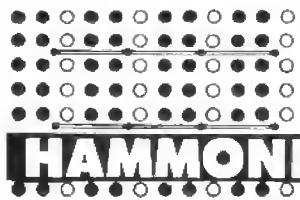
by Fisher, Bernard, and Block Fred Fisher Music Co. 50c

PUBLISHER'S INDEX

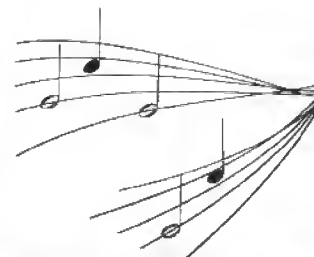
Emil Ascher, Inc.
745 Fifth Street
New York 22, N. Y.
Chappell & Co., Inc.
1270 Sixth Avenue
New York 20, N. Y.
George M. Cohan Publishing Co.
1776 Broadway
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Coleman-Hall Publications, Inc.
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J. Fischer & Bros.
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Chas. H. Hansen Music Corp.
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Miami Beach, Fla.
Keyboard Publications
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Evanston, Ill.
Edwin H. Morris & Co.
31 West 54th Street
New York 19, N. Y.
Music Publishers Holding Corp.
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New York 19, N. Y.
Plymouth Music Co., Inc.
2908 Americas Bldg.
New York 19, N. Y.

G. Schirmer, Inc.
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Southern Music Publishing Co., Inc.
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New York 19, N. Y.
Valiant Music Co.
1619 Broadway
New York 19, N. Y.
M. Witmark & Sons
619 West 54th Street
New York 19, N. Y.
Words & Music, Inc.
2908 Americas Bldg.
New York 20, N. Y.
World Music, Inc.
40 East 79th Street
Manhattan, N. Y.



HAMMOND Chord Organ Comments



ARTHUR STUDIER AND FAMILY



CY HANTEN AND FAMILY



URBAN KLAAS AND FAMILY



MRS. DONALD BRIGGS of Dubuque, Iowa originally purchased a Chord Organ for her daughter. But now, "With my daughter away at college and my husband at the Concept Therapy Institute in Texas, I have many hours of pleasure and enjoyment from the Hammond" states Mrs. Briggs.

THE ARTHUR STUDIER FAMILY of Dubuque, Iowa gathers around their Hammond Chord Organ nearly every evening for a few hours of musical fun. Art, his wife, and eleven year old son Michael all play regularly. Five year old Patricia vows she'll learn too when she's a little older.

CY HANTEN, a Dubuque, Iowa contractor, started learning to play the chord organ secretly a few months before Christmas. When a Hammond Chord Organ was delivered on Christmas Eve, he promptly sat down and played Silent Night, much to the amazement of his family. The "Mrs." reports: "The Hammond was the most wonderful gift my husband could have given our family. It is truly amazing to hear your children sit down and play without lessons."

"OUR HAMMOND CHORD ORGAN offers the greatest pleasure of anything we own," writes Mrs. Urban Klaas, shown here with her husband and family. "Cheryl, 12 (at the organ), and Bonnie, 11, have been taking lessons from Lola Rakusck in Dubuque, Iowa but we all play for our own pleasure. Even our one-year-old Herbert enjoys the rhythm." Other Klaas' include; Debra, 9; Julie, 7; Ray, 6; and Donna, 5.



CHORD ORGAN

PLAYING TIPS By Ted Branin

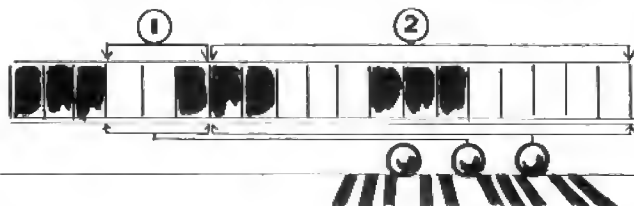
LET'S USE THE BALANCERS

Have you had the feeling at times that the melody you were playing should be a little stronger compared with the chords, or that the pedals should be subdued a little, or that the harmony notes in your right hand under the melody should be more prominent? If you have encountered these and similar situations, you will find that the answers lie in making good use of the balancers—those three rotary controls which are just above the keyboard.

Your Hammond Chord Organ produces tones from four sources: the pedals, chord buttons, and two independent sources of sound on the keyboard. The total volume of all of these together is varied by the knee-controlled expression lever, but the relative amount of volume of each of these sources of tones can be adjusted with the balancers for varying degrees of intensity. An understanding of these balancers will benefit you greatly because of the resulting improvement of the sound of your playing. Let's see how this can be accomplished.

USE THE KEYBOARD BALANCERS

The following chart shows the two independent groups of tablets for the keyboard. Each group of tablets can have its tone qualities increased or decreased in intensity by using the two right hand balancers.



USE THE PEDAL BALANCER

The left hand balancer marked PEDALS increases or decreases the relative volume of the pedal notes. It has no effect upon the chords or the keyboard. You can bring out the pedals or subdue them according to your taste and the kind of selection you are playing.

WHAT ABOUT THE CHORDS?

There is no balancer for the chord buttons because it is not needed. You may say that the chords are too loud for the melody on some tablet settings. This is true. If, however, you stated it another way and said that the melody is too weak compared with the chords, it would then become obvious that you should increase the two right hand balancers to bring out the melody. You will still be able to play very softly if you wish, but at all volume levels the melody will be heard clearly. This chart illustrates the idea:



This level setting will balance many average qualities.



On this, the melody will be prominent, and chords subdued.



On this, the chords will be prominent, and melody subdued.

LET'S USE ALL THESE FACTS

Here is an easy method of obtaining a good balance: Set up the tablet combination, play the first chord of the song with a pedal held down. Turn the PEDAL balancer until the low bass note blends with the chord. Then play the first few notes of the melody with chords and pedals. Turn the right hand balancer so that the melody is a little stronger than the chords. If you are going to play any harmony in the right hand under the melody on that selection, adjust the middle balancer to bring these notes out. Any notes you play under the melody are getting their sounds from the "Strings" and "Flutes" tablets only, and are adjusted by this middle balancer.

SOME GENERALITIES WORTH KNOWING

When the "Flutes" tablet is used without its neighbor, the "Strings" tablet, the relative volume is weak. Increase the middle balancer.

When neither the "Flutes" nor the "Strings" tablets are used, the remaining tablets (SOLO tablets) usually need some boosting to balance with the chords. Turn up the SOLO balancer so the wording is at least vertical.

Rhythmic selections usually sound better with a stronger-than-average bass. Boost the pedals a little above normal. You'll enjoy the rhythmic impact this gives.

When the melody is still a bit weak compared with the chords on certain tablet settings, the chords can be further subdued by turning on the "Chords Mute" tablet.

TRY USING VARIABLE TONE QUALITIES

Your Hammond Chord Organ would not have two balancers for the keyboard if one would do the job. With these you can use the balancers for varying the tone qualities without changing a tablet. This leads to many new interesting sounds. To try this, turn on a combination of tablets where the SOLO tablets have a noticeably different quality than the ORGAN tablets (Strings & Flutes). By varying the positions of the two right hand balancers, either quality can be made to predominate, and the entire tonal effect is different! Here is a contrasting combination to experiment with: Turn on STRINGS, FLUTES, BASS, SOPRANO, WOODWINDS, SECOND VOICE. See how many effects you can produce.



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